

# Karnataka Gana Kala Bhushan



The International Journal on  
Music and Dance



Kadri Gopalnath becomes *GANA KALA BHUSHANA*

Academy Award to KARNATAKA GANA KALA PARISHATH





*Karnataka's only English International Journal on music and dance*

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## GUNAGRAHI INDIA

The Cultural People

V. Krishnan Page

A look at the cultural scene in India. An Ustad or Pandit gives a concert and the hall is half empty. A large number goes to a well advertised show and the programme is a wash out!

Talented artistes find no avenue to the top. Favouritism, mismanagement and red tape often stifle or shroud brilliance. Artistes piled with paper work, cultural shows earn a din reputation. There is talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions, for, artistes' ignorance and bad public relations are evident. talented artistes are not promoted at the right place at the right time.

The solution: evolution of an impresario system.

**GUNAGRAHI INDIA** is a vital link between the artistes and the programme sponsors, government agencies, private companies and sabhas, taking on the bullwork that goes into conducting a cultural programme—fixing the venue, getting the right audience, looking after the artistes, taking care of the minor but vital details like aesthetic stage decor, pleasing background music, good compering, lights, living quarters, costumes and seeing to a million organisational details that neither the artiste nor the agency would be competent to handle. To effectively interact with the artistes and sponsors for the success of every cultural programme, **GUNAGRAHI INDIA** offers its services whenever called for.

**GUNAGRAHI INDIA** is a pioneering project hoping to tremendously improve the quality of the cultural programmes and acceptance of impresario by everybody in the cultural field. It will signify the development of maturity and professionalism that the cultural scene lacks at the moment.

**GUNAGRAHI INDIA** is a professionally managed impresario company with Dr.M.Surya Prasad, S.K.Lakshminarayana(Babu), K.Ramamurthy Rao, Usha Kamath, Dr.H.N.Shivaprakash and others as Directors, who have considerable and long standing links with various categories of artistes in India.

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ಇಂದಿನ ಭಾರತ ನಾಳನ ಜಗತ್ತಿನ ಮಾರ್ಗದರ್ಶಿ - ಪಂಡಿತ ಜಾವಾಹರಲಾಲ ಸದರು-1950  
ಸರ್ವಭಾರತದ ಹರಿಕಾರ ಭವಿಷ್ಯವಾಣಿಯನ್ನ ಸಾಕಾರಗೊಳಿಸುತ್ತು  
ಕನಾಂಟಿಕ ತೀವ್ರಗಡಿಯಲ್ಲಿ ಮುನ್ದೆಯುತ್ತಿದೆ.

ಕರ್ನಾಟಕವು ಮಾಹಿತಿ ತಂತ್ರಜ್ಞನ ಮತ್ತು ಶೈಮಿಕ ತಂತ್ರಜ್ಞನವೂ ಸೇರಿದಂತೆ ಅಧ್ಯಾತ್ಮಿಕ ತಂತ್ರಜ್ಞ ಗಳ ಅವಿಷ್ಯಾರಣಾನ್ವಯ ವ್ಯಾಖ್ಯಾನ ಪ್ರಮಾಣದಲ್ಲಿ ಬೆಳ್ಳಿಕೊಂಡ ದೇಶದಲ್ಲೇ ಮುಂಚೂಳಿಯಲ್ಲಿರುವ ರಾಜು. ಮಾಹಿತಿ ತಂತ್ರಜ್ಞನ ಮತ್ತು ಶೈಮಿಕ ವಿಜ್ಞಾನಗಳ ನಡುವೆ ಕಂಪನ್ಯಯ ಕಾಢಿಸಿ ಕೃಷ್ಣ, ಕೃಗಾರ್ತ, ಅರೋಗ್ಯ ಶಿಕ್ಷಣ, ವಿದ್ಯಾಭ್ಯಕ್ತಿ ಗ್ರಂಥಾಭಿವೃದ್ಧಿಗಳಂತಹ ಉದ್ದೇಶಗಳ ಅಭಿವೃದ್ಧಿಗಳಾಗಿ ಬಳಸಿಕೊಂಡುಕ್ಕೊಂಡೆನ್ನು. ಅವರು ಎಂಬುದು ಸಂಖ್ಯಾತ್ಮಕ ನಿರ್ಮಾತ್ರಗಳಾಗಿ ದೇಶದ ಸಾರ್ಥಕರೂಪ ಮತ್ತು ಸಮಗ್ರತಾಗಾಗಿ ಇವು. ಸದಾಶಾಂಕಣದ್ವಾರಾ ಸುಂದರ ಸುತ್ತಾ ಹಾಂತಿ ಯಾಗಾದ ಸಂಪನ್ಮೂಲ ಗಿರಿಜನ್ಯ ತರುವ ದಿಂದಿಯಲ್ಲಿ ರಾಜು ಇವು ವ್ಯಾಗಂ ದಾರಿಯಾಗಿದೆ.

ಕರ್ನಾಟಕ ಪರ್ಮಿಶನ್

ମୂଲଭୂତ ଶୈଳଭ୍ୟଗଳ ଅଭିଵୃଦ୍ଧି :

రస్త గళ : \* కనాటక రస్త ఆధ్వర్య నిగది నుండి \*13,000 క.మీ. ఖద్ద ద గ్రామీణ రస్త గళు కాగా 17మీ ఖద్ద చేసే వెగళళు లక్ష మాసించలు రూ. 348 కోటిగొ పెట్టు మొత్త ద వళ్ల. \* ఫెబ్రవరి 2002 చేంగ్ రూ. 153 రస్త నిమాణ చోటించగలు రూ. 95 కోటి పెట్టు దల్లి ప్రాణి. \* దింగళలూ-మృసులు రాజు హద్ద రియవు ను ఒగసిందు వలవు వ్రముది రస్త గళ ఆధ్వర్య నిగది కాయి రూ. 568 కోటి పెట్టు దల్లి 825.6 కిలోమీటరాగ ఖద్ద ద రస్త కామగార. \* 1000 కిమీ ఖద్ద చేసే ఖత మాసించలు రూ. 1,901 కోటి పెట్టు ద రాజు పురు అభివృద్ధి యోజన. \* రూ. 151 కోటి పెట్టు దల్లి 8,500 క.మీ. ఖద్ద ద గ్రామీణ రస్త గళ ఆధ్వర్య నిగది చోటించగలు రూ. 151 కోటి పెట్టు దల్లి 8,500 కిమీ. ఖద్ద ద గ్రామీణ రస్త గళ ఆధ్వర్య నిగది కాయి. కుడియు నిరు : \* గ్రామీణ కాగి పెట్టు కు కుడియు నిరు శరబరాజుగా తేలు లఱి డివ్వన్ కుప్పాఁ. \* 3000 గ్రామగళిగి పురు కుడియు నిరు శరబరాజు \* 2000-2001నే సాలినల్ని గ్రామీణ కుడియు నిరు చోటించగలిగి రూ. 345.55 కోటి మీఎసలు. \* శచుగు, గ్రామీణ నిరు శరబరాజు మత్తు పరిశర స్వేచ్ఛల్ని యోజన రూ. 447 కోటి పెట్టు దల్లి 1,105 గ్రామగళల్లి ఆనుక్కున ముందిన నాల్గు ప్రాగ్గల్లి గ్రామీణ కుడియు నిరు మత్తు స్వేచ్ఛల్లికాన్ని గా. 4,444 కోటి మీఎసలు. దిద్యుచ్ఛస్తీ : \* కృష్ణా మేల్పుండే యోజన (1,107 ము.వా) విజయసగర కాపోల్కి స్వీకార (500 ము.వా), గేరు సోప్ప (240 ము.వా) దాయచోరు కాపోల్కి స్వీకార (210 ము.వా) కాగు లఱడి (200 ము.వా) ముంకాద దుఱ్ఱి ఏద్యుమహ్యుదమా యోజనగళించగా ప్రశ్నకు దిద్యుచ్ఛస్తీ దసేగే 2,257 ము.వా. సభాదే గ్రామీణాభవ్యది : \* ఆధ్వర్య నిగది కాయి కృష్ణా గ్రామ సభగా ములిక శ్రీ లింగమాన్సిగే బ్రముబ పూత. \* 1000 గ్రామగళల్లి మండ్లు నిరాపాలించినదిగి రూ. 200 కోటి పెట్టు ద ప్రాంతమిగుళల్లి స్వాస్తు గ్రామ యోజన. \* గ్రామీణ యువజనరు లభు ఖద్ద మగశున్న ప్రారంభిసలు పరశర పోల్చుగాగా రూ. 19 కోటి మీఎసలు. \* గ్రామీణ యువజనరిగే మాపితి తంత్రాంశున నంబంధిక కై తెగల్లి తరచీకి నీచెలు మువాకామ్ క్వాప్ పసే. రాచివ గాంధి స్కూల స్కూలర్లిట ఆశాస్తేయ ఖద్ద బస్ కీల్ టి : \* 11000 ఆప్పాణ లాలూ కోశిండిగా పూణి. \* తిరుము ప్రాంతపరిగే బాలకియరిగ వ్యాసం శుల్ప పినాయికి. \* శాలీ తొలిద 1.90 లక్ష మాక్షున్న ప్రాణి కాలీగి సేరిసలు దీంచే అందోశాన. \* శాలీగాగి శేరిద లభు మాక్షున్న ముందిన 3 ప్రాగ్గా జు అధియాల్లి కాలీగి సేరిసలు ఆక్షర యోజనాన. \* 1000 సభారి కాలీగాల్లి మాపితి తంత్రాంశున నంబంధిత వ్యాసంగి ఆనుష్టాప కైసి : క్రూ పిదు యోజనాయిది రూ. 100 కోటి సెరవు ప్రాణి \* గ్రామీణ పిదిగి పెట్టు చెత్తు. ఆధ్యక్షాగి కీందుఎదవరాగా పిడిక్కే 2 లక్ష మాసించగలు రాజేవ గాంధి గ్రామీణ వశతి నిగది స్కూలుపసే ఇకర ప్రముఖ యోజనగశు : దింగళలూన బిందెసహితయ్యాటి రూ. 1000 కోటి పెట్టు ద చంగళలూ అంతర రాక్షసు విమాన నిలూ ఉద నిమాణికి జూలసి.

బెంగళూరు-ఆధునిక భారతద అద్యాత నగర

“ఈ ముండి విచేటి గొర్కు భారతస్తే భేటి నిశిద్ధాగల్లు లిక్ష్మిఖ్యాత తాజోమహలోగి భేటి నిశిద్ధాగలేం అవరిగి తృప్తిముంహాగుత్తిత్తు. ఆవరిగి ఆవరిగి ఈ దేశద భేటియ సేంద్రభద్రదల్లి ఆధునిక భారతద సోచిగి-బెంగళారిన మాణికి కంత, జ్ఞాన కేంద్రగులగి భేటి నిశిద్ధాగలేం సమాధానవాగుచుదు.”

- ଏ.ବி. ପାଇସ୍‌ରୁ, ପ୍ରଧାନ ମୁଖ୍ୟମନ୍ତ୍ରୀ

କାଂତ କାଗଜ ସମ୍ପୁଦ୍ଧ ଯମ୍ବୁ ପିଲେନଟୁ ନାହିଁବୁ ଯା ଏଜନ୍ବିଦ୍ ରାଗୀରାଜ



Praveenkumar and party

Praveenkumar, Shama Sanjay and Victor George led to a successful outcome of the art proportionately blending the main ingredients and imparting their artistry. Excepting for occasional creeping in of unsymmetrical formations and placements of the artistes, their movements conformed to rhythm and the expressions were lucid. Visual representation of the composition 'Ranajani mridu pankaja' in ragamalika portrayed the Goddess in Divine forms and the inclusion of tastefully framed nritta sections for the chittaiswaras enhanced the experience. Demonstration of navarasas in 'Shiva Navarasa padam' fortified by their sense of rhythm and synchronisation—both when they were in relays or performing in unison, resulted in an incessant inflow of the conceived mood. Indira Shakar(vocal), Sanjay Shantharam(nattuvanga), N.Murthy(flute) and Chandrasekhar(mridanga) were the accompanists.

### Sandeep Mallik(Kathak)

Sandeep Mallik's kathak recital comprised short lectures followed by demonstrations of the technical opulence, as is wont with most of the Kathak performances wherein an average audience is made to assume that kathak in chakradhars and tihas. Whereas he was superb and sprightly in all aspects of footwork set to precise rhythm and chakkars either in ascending or descending rhythm cycles, the deficiency in the abhinaya became apparent when he performed for a bhajan.

He was accompanied by Subhasis Bhattacharya (vocal and harmonium), R.Ramadas (sitar) and Bipin Bhattacharya (tabla).

--DR.V.NAGARAJ

### BANGALORE

#### Haridasa Namana

At the valedictory evening of 'Haridasa Namana' by Hamsadhwani Creations, the packed hall at Bharatiya Vidya Bhavan was treated to a judicious mixture of music and speech. The speeches fitted in between two good music concerts and made a better impact. The first singer of the evening was Vidushi Dr. Sukanya Prabhakar, who sang some devaranamas, tuned by herself and composed by Helavanakatte Giriyamma and Harapanahalli Bheemakka of yore, who are yet to become

known widely.

After Vidushi M.S. Sheela's brief resume of the activities of her young organisation in the past year and a half and her plans for the future, the Chief Guest of the evening, K.C. Rama Murthy, of the Govt. of Karnataka spoke a few words of praise and encouragement about Sheela's enterprise. Next, Aralumallige Parthasarathy took the floor. He swept the audience off their feet, his words pouring out rhythmically and spontaneously. It was an experience like standing under the Parijatha tree in full bloom, after giving it a good shake. This silver-tongued orator, extemporised effortlessly, quoting authoritative sources to prove that Purandara Dasa is indeed the Sangeetha Pithamaha of Karnatic music as much as the Dasa Shrestha of the Haridasa Pantha. The concluding concert was presented by veteran Vidwan R.K. Srikanth and party. The whole programme was ably compered by Bharathi Kasaragodu.

#### Sukanya's concert

Sukanya sang 5 or 6 songs in choice ragas - Nata, Bahudari, Reetigowla, Hamsanandi and Kapi. These rakti-ragas, ably conducted to expressing the bhava of the

songs she sang. What held the audience spell-bound was the fact that the tunes were reminiscent of familiar songs by famous composers they have heard and enjoyed. To give just two instances, the song 'Rama Enabarade' [Bahudari] brought to mind Tyagaraja's celebrated kriti 'Brova bharama'. The song, 'Karedalu tanna magana Yashode' reminded one of the immortal devaranama of Purandara Dasa 'A disidaleshode, Jagadoddharana'. The other songs were the opening 'Karimukhada Ganapathiya' [Nata], 'Sari Yaro, Ninage Sama Yaro' [Reetigowla], and 'Narayana Enniro' [Hamsa nandi]. With the whole-hearted co-operation of the accompanists, R. Rajalakshmi [violin], C. Cheluvaraj [Mrudanga] and M. A. Krishnamurthy [Ghata], Sukanya pleased her listeners with her bhavapoorna sangitha.

#### Nagavalli' brilliant singing

Nagavalli Nagaraj gave an emotionally satisfying vocal recital in the peaceful environs of MES Kalavedi. Her daughter Nagaranjini also sang with her. Accompanists were J.K.Sridhar (violin) and K.K.Harinarayan(mridanga). Right from the opening Abhogi varna, the invocation to Gajavadana (Hamsadhwani), upto the devaranamas and tillana in

the end, Nagavalli maintained a uniform standard of liveliness and neat presentation. Her 'Samanamevaru' (Kharaharapriya), with neraval and swaras had everybody nodding in sheer enjoyment. 'Kriupaya palaya' (Charukeshi) appealed with its plaintive pleading and methodical neraval. The devaranamas 'Enu madalo Ranga'(Mohana) and 'Kashta pattaru illa'(Dwijavanti) went straight into the hearts of the listeners.

#### Lec-dem on Todi by Vidya

Talented singer M.S.Vidya gave a lecture-demonstration on Raga Todi in the 'Eka Raga Sabha' series for Sri Thyagaraja Gana Sabha at Vani Vidya Kendra. She was ably assisted by Veena Suresha(violin), K.K.Harinarayan(mridanga) and T.N.Ramesh(ghata). She succeeded in holding the audience interest for nearly three hours, with her words as well as tunes. Citing Todi as one of the oldest known ragas and pointing out its universal appeal, Vidya illustrated her talk with bits and snatches of songs from well-known composers. The nature of the swaras occurring in Todi implies a questioning tone or mood, said Vidya. She demonstrated this by singing the relevant portion of Thyagaraja's 'Dasharathe' and 'Ninnuvina'. Vidya did a commendable job of doing

shruti-bedha—a technical beauty—tonic shift of note, wherein the illusion of Mohana and Shankarabharana was created with a moorchana during alapana. She sang a composition of her father's 'Yogarajane Yam upasmahe', 'Kanngalid yaatyako' and 'Emanimaladitivo'. She also sang raga, tana and pallavi 'Kamala vadane Kamaladala nayane' set to mishra triputa tala.

—KUSUMA RAO

#### 'Laya Bhushana' Awarded



Sri K.N.Krishnamurthy Uchitha Talavadya Kalashaale celebrated its 12<sup>th</sup> anniversary along with the Aradhana mahotsava in the premises of Sri Anjaneyaswamy Temple, Mahalakshmpura. Veteran mridangist K.Natesh was felicitated by noted percussionist H.P.Ramachar with a title of 'Laya Bhushana', a memento, citation and a purse of Rs.1001/- .The programme was presided over by L.S.Shyamasundar Sharma, Principal of Sri Vani Vidya Kendra. Famous Gamaka vidwan

M.R.Sathyanarayana rendered the felicitation speech. The programme started with an invocation by K.R.Chaitra. The Chairman of the Recep-

tion Committee, M.A.Jayaramarao welcomed the gathering. Sathyanarayananarao Katte presented a brief account of the activities of the School. B.K.Chandramowli read the citation. Krishnagiri Muralidhar proposed a vote of thanks.

--KATTE.

### 31<sup>st</sup> Music Conference of KGKP

The 31<sup>st</sup> music conference under the aegis of the Karnataka Gana Kala Parishath was successfully held at Rajaanagana auditorium, Udupi Sri Krishna Temple from 14<sup>th</sup> to 18<sup>th</sup> March 2001. Noted saxophone maestro Kadri Gopalanath was presented with the title of 'Gana Kala Bhushana' by Sri Sri Vishwesha Teertha Swamiji of Sri Pejawar Mutt. During the five-day conference 11 concerts featuring about 100 artistes were held. Dr.A.H.Rama Rao who sponsored three major programmes also donated Rs.one lakh to Sri Pejawar Mutt.

### Prize Winners

The following were the prize winners at the Music Conference 2001: **Gana Kala Award** (Rs.15,000 for the best performance donated by r.S.C.Sharma):R.K.Padmanabha.

**JUNIOR CONCERTS:** Best main artiste:Manasi Prasad and Pratima Bellave (Jugalbandhi). Best violinist: R.Dayakara. Best mridangist: M.S.Jayaram. Best Upa Pakkavadya: Ullur Giridhara Udupa. Best Programmes of the Academic Session: H.S.Anasurya Kulakarni and Dr.R.N.Srilatha.

### Workshop on Annamacharya compositions:

Sangeetha Kalanidhi Nedanuri Krishnamurthy will conduct a music workshop on Sri Annamacharya and Bhadrachala Ramadasa krithis from April 23 to 27 between 4 and 6 P.M. at Ananya Cultural Academy. The programme is arranged by Nadopasana Sankeerthana Sangha and Ananya GML Cultural Academy. Details can be had from: Ph.3341594, 3320389 and 6630206.

### Seasoned dancer-couple honoured

Seasoned dancer-couple Sridhar and Anuradha Sridhar were honoured with this year's 'Bharath Kalachar' award. The Sridhars have been prolific performers performing within and outside the country. A committee comprising Dr.Padma Subramanyam, Dhananjayans, Chitra Vishweshwaran, Sudharani Raghupati and T.N.Seshagopalan decided the award. It was presented by Alarmel Valli in the presence of Dr.Semmangudi Srinivasa Iyer and K.J.Yesudas.

### Ananya Awards

The following artistes have been selected for this year's Ananya Awards given by the Ananya GML Cultural Academy led by Dr.R.V.Raghavendra:

**Ananya Award:** S.Seshagiri Rao(violin). **Ananya Yuva Puraskara:** A.P. Sarvotham (flute), B.R.Raghuram(violin), Renukaprasad(mridanga) and ASN Swamy(upa-pakkavadya). These awards will be presented at a function to be held on May 12 and 13 at Ananya Varshikotsava.



**Aparna appeals**

Lean but agile, A.Aparna won the appreciation of the lovers of dance assembled at Ravindra Kalakshetra. A disciple of Guru Revathi Narasimhan, Aparna has gone through the rigors of Bharatanatyam with dedication. One felt that she should get more of physical stamina to negotiate the demanding aspects of Bharatanatyam. Though she seemed to be tired here and there, she displayed a good understanding of the idiom. She had all the traditional items on her agenda. Opening with a Pushpanjali(Valachi, trishra triputatala) and Ganesha stuti (Hamsadhwani, a composition by Maharajapuram Santhanam 'Sadashivan maindane'). Aparna sketched the traits of Lord Ganesha in a meaningful gestural language. She could portray an innocent child Krishna on the basis of a Purandara dasa pada 'Aada hodalle makkalu'. She did excellently well in doing full justice to the nritta, nrithya and abhinaya while delineating a varna 'Ninne nera namminaunura Krishna' in Athana raga by Tiruvayur Rajagopala Sharma. Appropriately accompanied by her Guru Revathi Narasimhan (nattuvanga), Jahnavi Jayaprakash (vocal), G.Gurumurthy(mridanga), J.K.Sridhar(violin), Narasimha Murthy(flute) and Prasanna Kumar(morsing), Aparana gave a commendable account of herself in the exposition of a Swati Tirunal-krithi 'Shankara Giri'(Hamsanandi) followed by 'Aduvum solluval'(Subbu Rama Iyer, Sowrashtra raga) and a tillana in Kuntalavarali by Dr.M.Balamuralikrishna

**HRK's contribution**

Veteran Bharatanatyam-maestro Guru H.R.Keshavamurthy has been doing some wonderful work in bridging the literature and dance by choreographing the ancient Kannada epics under the banner of 'Kannada Kavya Parampare'. The eighth in the series was premiered at Ravindra Kalakshetra on the occasion of the 52<sup>nd</sup> anniversary and convocation ceremony of Keshava Nrithya Shala founded by Guru H.R.Keshavamurthy. The famous poet Harihara's one of the superb creations 'Girija Kalyana' in champu (mixture of prose and poetry) style was unfolded in a dance-drama based on Bharatanatyam vocabulary.

The theme of the work was the marriage of Lord Shiva with Girija. Birth of Girija, demon Taarakaasura's menacing acts, the burning of the Cupid and the ultimate Girija Kalyana et al were portrayed in eight scenes. Keshavamurthy's alround expertise got itself exposed in his direction and nattuvanga. Vasanthalakshmi and Shyamprakash's dance-direction(well assisted by Malathi and Malini) was admirable. Jahnavi Jayaprakash's music direction and singing was mellifluous. For the first time after several years that the pit of the Ravindra Kalakshetra was used in which the members of the orchestra were seated and gave a lively music support. 'Girija Kalyana' was a fine collage of song, dance and drama that are a veritable feast for the eyes. Elaborate stage designs and props(on a couple of occasions they were not handled properly) and traditional costumes were rewarding.

Dr.Sridhar as Shiva could have been more expressive. Pulikesi(as Giriraja and Vishnu), Nagesh(Narada and Indra), Sudhirkumar (Manmatha), Shubha(Jaya), Raghunandan (Taarakasura), Malathi(Girija), Namrata(Mene), Anil(Brahma), Malini (Rati), Tejaswini (Vijayee), Kapali(Nagaraja), Suresh(Sura) and others carried the production with their endearing dance styles.

**Sukanya delights**

Sukanya Prabhakar's vocal recital at Sri Devagiri Sangeetha Sabha, was delightful. Her main asset is rich, resonant and melodious voice which can be harnessed to produce great music. The exposition of ragas was profound in manodharma exercises which had a large variety of sangathees covering the three octaves. The kalpanaswaras were full of charming rhythmic patterns. The krithis 'Nee bhakti bhaga suda'(Jayamanohari), 'Meenalochan', 'Purahara nandana'(Hameer Kalyani), 'Maatanaaadai mannaru Krishna'(Behag) among others were correctly developed and had all the characteristics of traditional music. Raga, tana and pallavi 'Radha Krishnam bhaja raga dwesham thyaja' in Hindola raga and trishra tripude was pleasing. Nalina Mohan (violin), Anur Ananthakrishna Sharma (mridanga) and Amrit (khanjira) revealed huge potential and were aptly subdued and competent.

**Commendable Rashmi**

Rashmi Nagaraj, disciple of Sudha Nagaraj of Aradhana School of Bharatanatyam gave a

### **Masterly Krishna**

The annual festival concluded with an enjoyable vocal recital by T.M.Krishna. The wealth of improvisations was notable for a telling restraint. The hall got illuminated with his sheer mastery and quality of his performance. Appropriately accompanied by M.S.Govindaswamy(violin), TAS Mani(mridanga), Srishyla(ghata) and M.Gururaj (morsing), Krishna started his recital with the navaragamalika varna. He regaled the audience with Kalyani and Nayaki(Nee bhajana gaana). The manner he dealt with a ticklish raga like Nayaki and the sahitya of the song was endearing. He could underscore the beauteousness of the raga Nayaki with his fine elongation of nishadha in both arohana and avarohana and andolana on gandhara. The charm and specialty of singing in vilamba kala came to the fore in his delineation of Todi(Sri Krishnam bhaja manasa) and Anandabhairavi(O Jagadamba). He was at home in the manodharma aspects also. The singer could lay equal importance on the sahitya shuddhi, a plus point indeed! The singing of an adorable krithi by Thyagaraja in Salaga Bhairavi(a janya raga of 22<sup>nd</sup> Melakarta, Kharaharapriya) was moving. It was a befitting finale to the music festival.

### **Bharatanaty duet**

It was a delight to watch Venugopal-sisters—Sajina Venugopal and Mridula Venugopal-performing a Bharatanaty duet at Sri Jayaramaseva Mandali under the aegis of the Dept.of Kannada and Culture. Though I could attend only the initial part of their duet, I

was convinced with their artistry. The sisters did proud to their Gurus Chitra Thyagarajan and Jayanthi Thyagarajan with their neat performance. Though they need to make a couple of correction in their rechikas and neck movements, on the whole, they evidenced a lot of promise. The Todayam in Hamsadhwani was followed by a Ganesha stuti in Nata raga. The sketching of the traits of Lord Ganesha was apt and artistic. The Sisters were in their elements in dealing with the nritta, jati passages studded on to the Swati Tirunal-krithi in Hamsanandi raga 'Shankara Shri'. This krithi addressed to Lord Nataraja was explored to the fullest extent in giving vent to the dancing skills of Sajina and Mridula. The dancers were fully benefitted by the orchestral support comprising their Guru Chitra Natarajan(nattuvanga), D. S. Srivatsa (vocal), Madhusudan (violin) and Jayaram (flute). N.Narayanaswamy's mridanga support deserves a special mention for his neat and tidy rhythmic guidance.

### **Shobha scintillates**

Young, tall and lean dancer T.K.Shobha excelled in every aspect of her dance recital held at Kannada Bhavana under the aegis of Paramesh Performing Centre in connection with its anniversary celebrations. It is noteworthy that the founder of the Centre H.M.Paramesh, himself a merited Bharatanaty and Kuchipudi natya performer, has been doing good work by not only holding dance festival within and outside Bangalore but also distributing clothes and stationery to the needy students. This year also

more than 20 students were given clothes and stationery.

Shobha, a dedicated disciple of Guru Revathi Narasimhan of Natya Niketan, showed clean lines and there was aesthetic fluidity in her limb movements. All the more important mukhijas were in their place. As far as the rhythm was concerned, Shobha displayed remarkable hold over it. At the outset, she seemed to be fatigued but soon she could overcome it. She opened with a Shiva stuti, a traditional item paying obeisance to the Lord Shiva by eulogising His great deeds and traits. One was gratified to watch her select and execute a varna in Valachi raga by Subbudu. This varna 'Anname aruginava' addressed to Lord Muruga provides enormous scope for the delineation of nritta, nrithya and abhinaya. Shobha utilised it to the best effect. Purandaradasa's 'Gummana kareyadire' was delineated in an appealing way. It was a good idea that she presented a dramatic episode of Seetha Kalyana on the basis of two verses drawn from Kamba Ramayana(Bhairavi) and Thyagaraja's 'Pavanaja stuti paatra' (Kuranji) respectively. The dance recital concluded with a Lalgudi Jayaraman's tillana in Mohana Kalyani raga. Guru Revathi Narasimhan inspired the dancer with her refined nattuvanga. Jahnavi Jayaprakash intensified the proceedings with her melodious singing. Gurumurthy (mridanga) and Narasimhamurthy (flute) were in their elements.

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